



Peephole

Peering Into the World of
1970's Hollywood and L.A.
Daniel D. Teoli Jr

Peephole

Peering Into the World of 1970's Hollywood and L.A.

The Photography of Daniel D. Teoli Jr

Dedication

My thanks to the curators, historians, collectors, libraries, scholars and museums that have taken on the role as caretakers of our history that gets passed down from generation to generation.

"The more I do...the more I do"
Garry Winogrand

Book contains mature content and is not to be viewed by minors.

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Peephole: Peering Into the World of 1970's
Hollywood and L.A. © Copyright Daniel D. Teoli Jr 2013

Introduction

If I had to sum up my interest in photography...it must stem from a liking to being able to 'freeze time.'

I am a self-taught photographer. I did street and documentary photography in Los Angeles and Hollywood, California in the 1970's and 1980's. I moved to the Ohio Valley in 1989 and gradually made the switch to digital photography which I shoot exclusively now.

My artist's statement?

I guess it could be boiled down to: "What you see is what you get."

Some people don't consider photography an art, others do. But, whatever camp you are in, there is most definitely 'an art' to bringing the image home. There are definite artistic and technical aspects of dealing with composition, focus, shadow, light and timing. Each genre of photography also has its own artistic methods which pertain to it.

This difference in artistic and technical technique is very apparent when we look at a street photographer who is trying to be a studio photographer or when a studio photographer is trying to be a street photographer. And every once in a while, you find a photographic master that can do it all. (They're the ones you can be jealous of!)

Within the boundaries of photography, there is something that transforms the snapshot into a photograph. A spark of alchemy the photographer uses that turns the ordinary photo into something that is worthy of a second look. That elusive transformation is what I have set out to capture in my photography.

When you start getting older, you may look back on your work and wonder what will happen to it when you die. In my own case, I could see my family had no interest or knowledge about preserving my life's work. So, I could not look to them to do a job that needed my attention.

I had to learn the hard way about the pitfalls of not preserving and safekeeping one's work by losing most of my photographs from the 1980's and 1990's. So, this book was inspired by the desire to preserve some of these images before they were lost or destroyed.

I've also included a few bonus chapters in the book. After the main body of my 1970's monochromes, there is a chapter on my current work. Following that, there is a short chapter on the importance of preservation as it relates to digital photography.

Thank You for viewing my photographs!

Daniel D. Teoli Jr
March 1, 2013
Pittsburgh, PA

"Sometimes you can force luck."
Frank Doorhof



Peephole ~ Photography of Daniel Teoli Jr.

'Stair Climber' ~ Los Angeles, CA 1970

This was one of my earliest photographs that ventured beyond the snapshot. It was shot at the Los Angeles County Museum of Art. Back then, the museum did not have all the buildings it has now. There was just one main building. (If my memory is correct.)

Mimes, musicians and street performers would gather in the courtyard and perform for the crowds on the weekends. It was one of my favorite places to hone my skills at street and candid photography. I had little knowledge about composition, shadows, lighting and chiaroscuro. But from looking at the photography books of the masters, I started to learn more about it.

You will quickly note that some pages contain a lot of details and other pages are sparse. If I have something worthwhile to mention for a particular photograph, I will do so. But being more photographer than writer, I will lean towards the viewer being able to enjoy an image with as much blank space as I can...so I can let the images speak for themselves.



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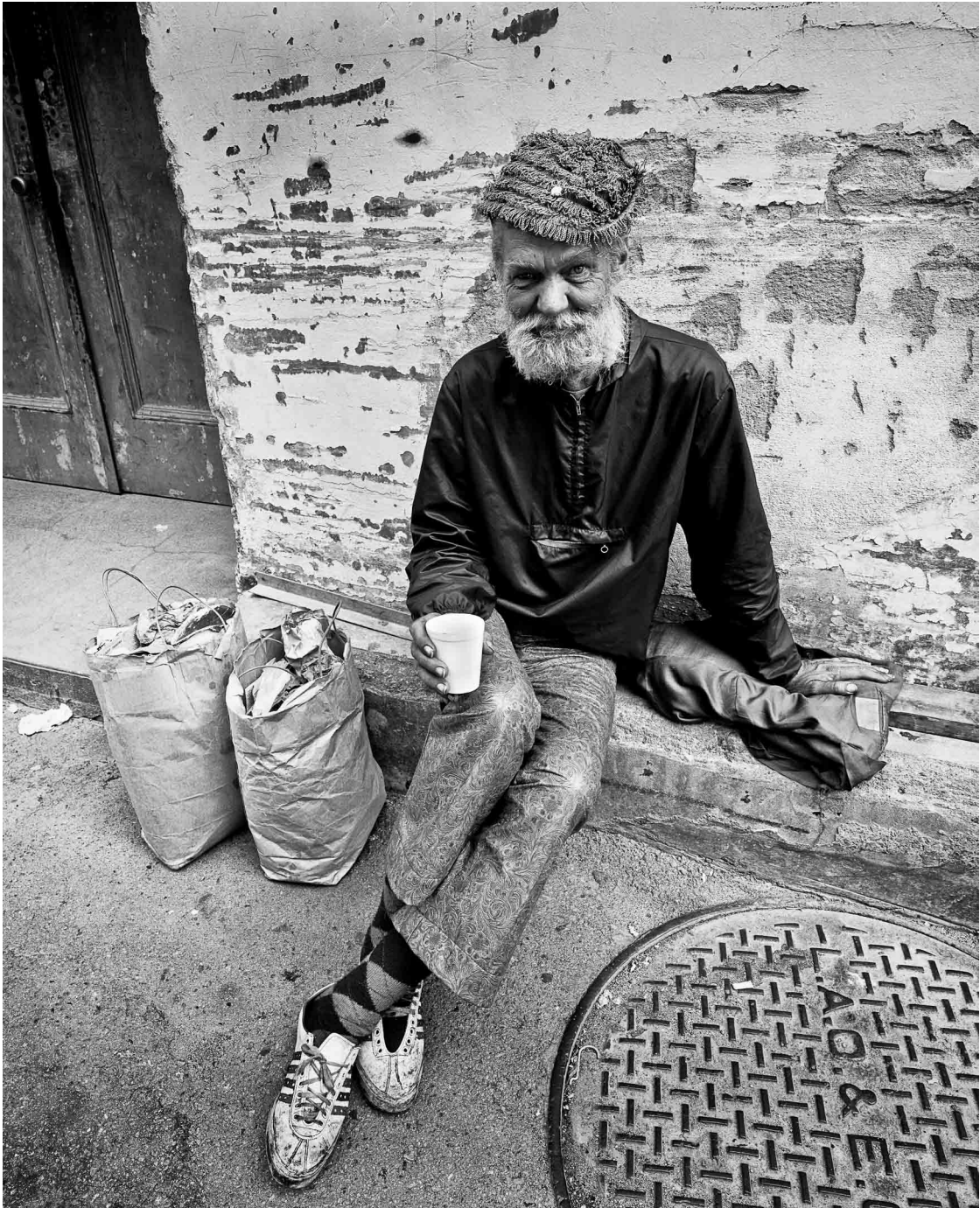
'The Fashion Statement' ~ Los Angeles, CA 1972

He had worked in the fashion industry in NYC before becoming homeless. He said his pants were made from old drapes. He folded up the jacket he is leaning on to keep the outside clean to give a "good appearance" to the world. He was homeless, but he still had dignity.

It was shot with a Toyo View 4 x 5 with Super Angulon 65mm (or was it a 75mm?) In any case, the Super Angulon lenses were beautiful little gems. I loved the wide angles back then and still do today...they are so all encompassing!

My view camera work eventually evolved to a pop-up focusing hood to replace the black focus cloth. I was just too vulnerable getting under the cloth in the areas I would shoot in. While the pop- up hood made a big difference, it still did not make the view camera a viable option for my style of shooting.

I call that period in my photography my 'Edward Weston' period. I wanted everything to be razor sharp. I was all about sharpness - that was where I put my pride. As I look back on the 4 x 5 images I produced...many of them were pretty boring.



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'Young Girl with Babydoll' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

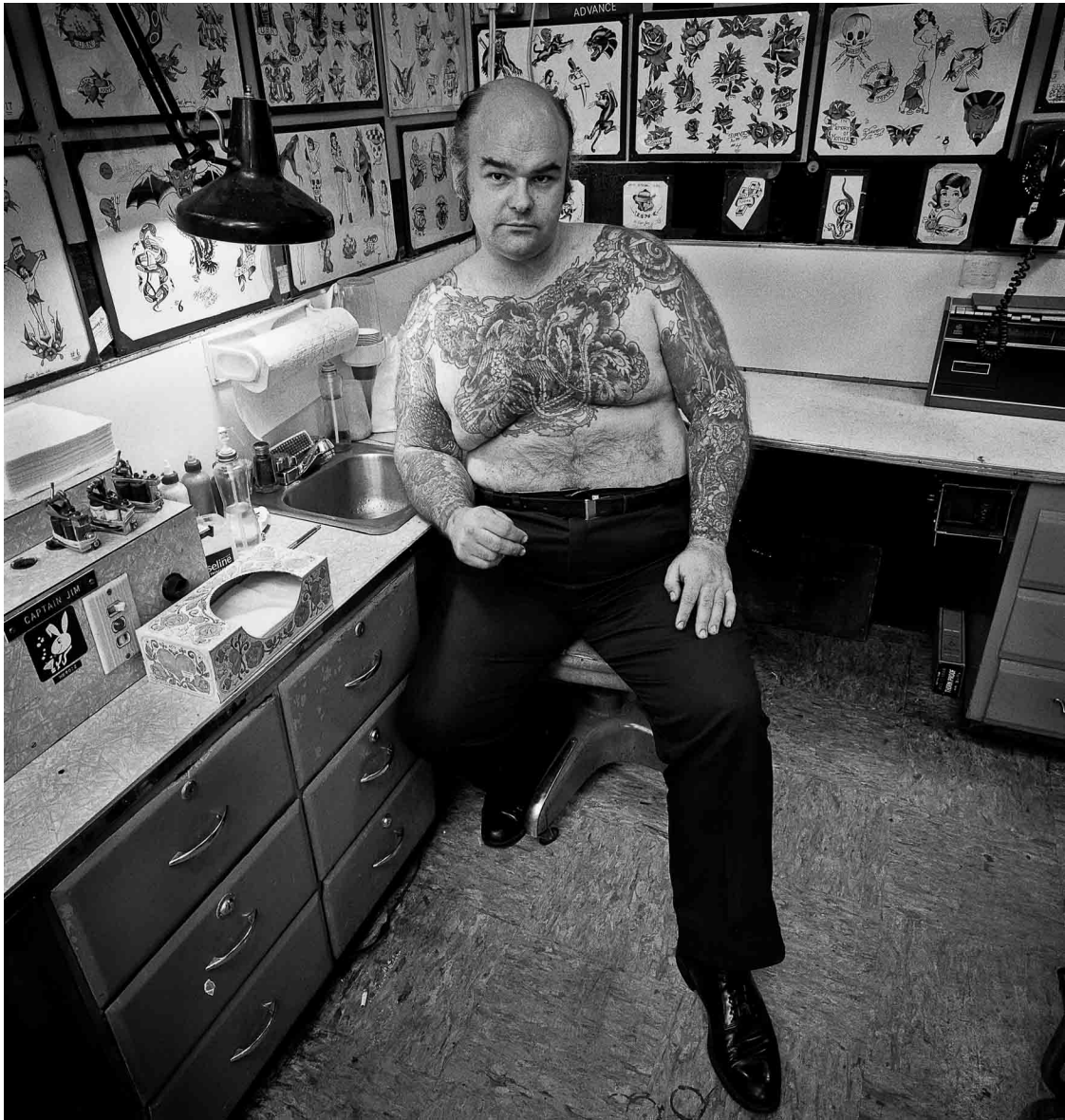
'Captain Jim' ~ Los Angeles, CA 1974

'Captain Jim' had a tattoo parlor in downtown L.A. When walking by it one night, I asked if I could shoot him. This was shot with a Hasselblad Super Wide C. I was thinking about giving up on the 4 x 5 Toyo View by this time and was testing the waters with 6 x 6.

And as it turned out, I was much happier shooting medium format instead of trying to walk down the streets and alleys with the 4 x 5, extra lenses, film holders and a heavy tripod. It was just too crazy.

The day I stopped 'forcing' things, by being hell-bent on using a large format camera that did not fit my needs, was a day of enlightenment for me. But as the saying goes...sometimes you don't know you have gone too far until you do. I'm just glad I didn't need to take my delusion to a 8 x 10 or 11 x 14 view camera and hand-coated wet plates to figure that out!

I won't argue that large format can give you beautiful results. But, one must also take into account all the missed opportunities by using a camera that is not appropriate for the type of shooting one does. And if nothing else, when you're in an alley on skid row, focusing the view camera under the black cloth...it is just plain dangerous!



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'Cornered' ~ Hollywood, CA 1973

Irving Penn did a series of corner photographs of famous people. I was going to ask the Irving Penn Foundation if I could use one of Penn's corner photos here for comparison. But with their \$350 scanning fees and licensing fees on top of that, the cost was prohibitive for my humble book project.

I didn't have Irving Penn in mind when I shot this. This lady just gravitated towards a corner and I shot her. She had a beautiful flow to her pose.



Peephole ~ Photography of Daniel Teoli Jr.

'New Year's Eve...Skid Row Bar' ~ Los Angeles, CA 1971



Peephole ~ Photography of Daniel Teoli Jr.

'Untitled #1' ~ Los Angeles, CA 1971

Back in the day, I used to bulk load my film from 100 foot rolls - sometime using old 35mm movie stock I bought from Freestyle. (For this photograph, I used Kodak Tri-X.) I remember buying WWII surplus 4 x 5 glass plates from Freestyle. Those were the days of ferrotype plates and clam shelled glossy prints if you dried them too quick.

When I was heading to the darkroom to develop the hand loaded 35mm film cassette, this image was on. I dropped the cassette and to my horror, one of the ends that snap on, popped off. (I had been using the cheaper brand, reusable 35mm film cassettes, and the ends would come off very easily.)

Well, luck was with me that day. The film spool moved out a little, but not by much. While the film got fogged in spots, luckily this image of the man in the alley was far enough buried under the outer film to be kept safe from fogging.

After this incident, I trashed all my cheap film cassettes and started using cassettes that had much tighter fitting end caps. The cheaper, looser-fitting cassettes did have one benefit. They were very easy to work with inside the changing bag when it came to opening them up...you could just bang them on one end to pop the spool out. The tight fitting cassettes needed a tool to take them apart.



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'Babs' ~ Hollywood, CA 1974

Barbara LeMay aka Sam Leslie Hoover aka 'Glamazon'
(April 5 1930 ~ 1993)



Peephole ~ Photography of Daniel Teoli Jr.

'Crazy' ~ Los Angeles, CA 1975

'Crazy' was his club name. I never found out his real name. I was going to give him a copy of this photo in exchange for his letting me photograph him. But, within the week or so it took me to get it developed and printed, he had left town.



Peephole ~ Photography of Daniel Teoli Jr.

'Christmas 1972' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Makes Me Grateful for My Bed' ~ Los Angeles, CA 1972

I had not seen this photo for nearly 40 years until I started to scan my negatives in 2011. I had forgotten I had even shot it. When I took this photo, I was 18 and never gave any thought to having a bed - I took it for granted. Now that I am older, I am grateful for such basic things as a bed and some food.

Actually I didn't have time to think that much when I was street shooting. My only thought was, "Will this subject make a good photograph?" With street shooting you may only have 3 or 4 blinks of the eye to capture an image - so not much time for thinking.

I would wander the streets and alleys of downtown L.A., there would be a guy sleeping on the sidewalk and I shot him. In the next block an old building caught my eye. I looked up and a pigeon flew off a ledge, so I shot it. A few steps away a rusty lock was attached to a chain link fence and I shot it. I crossed the street and a little girl peeked out from her car window and I shot her.

This is how it is on the street, you wander around and shoot whatever catches your eye. Hopefully, you get some keepers. If I would get 1 keeper from a roll of 36 - I would be very happy. Sometimes, roll after roll were trash. But, as all of you who are photographers know so well, we keep on shooting through thick or thin. As photographers, we know no other way than to record our world as we see it.



Peephole ~ Photography of Daniel Teoli Jr.

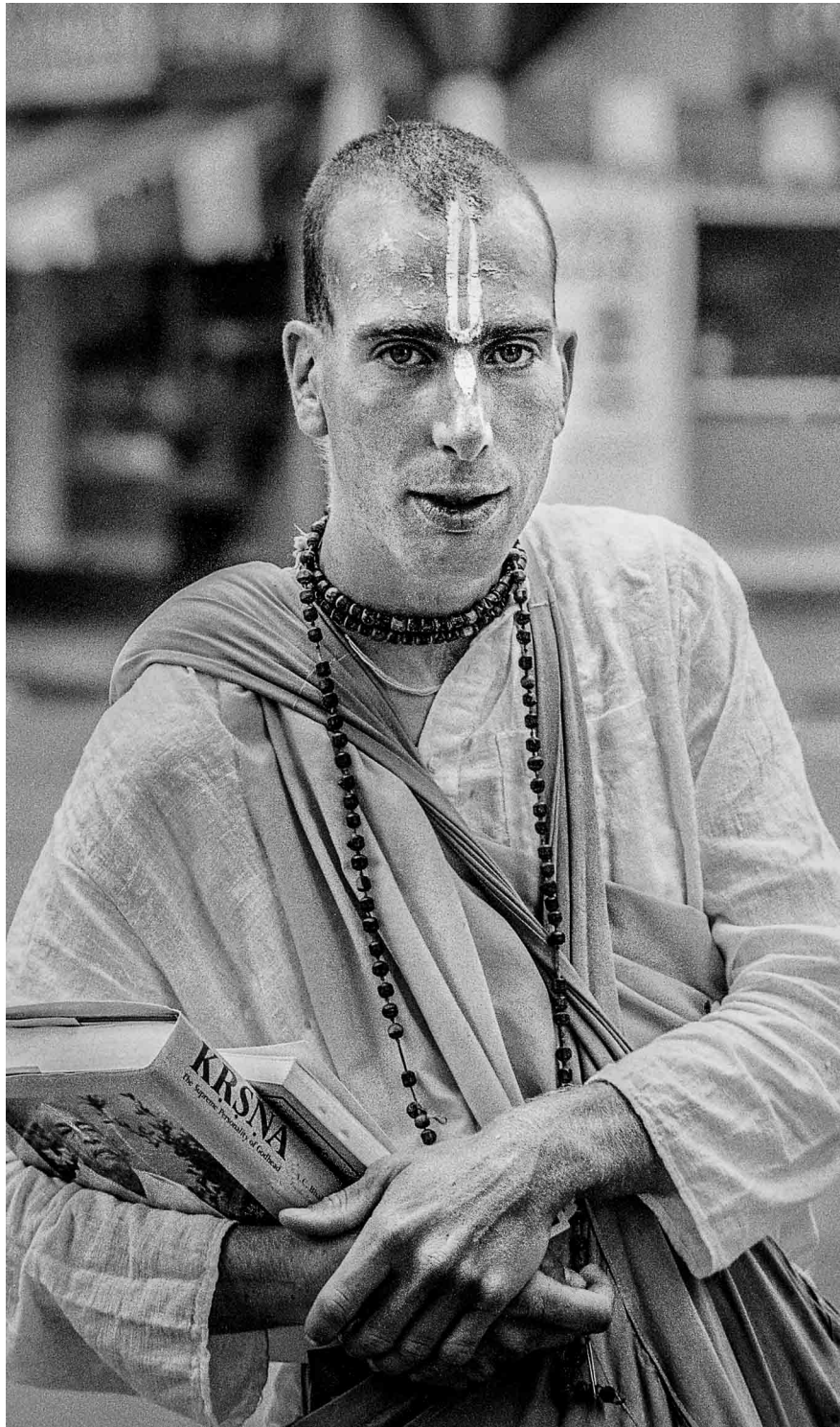
'Gypsy Woman' ~ Hollywood, CA 1973

Back in the stone age, our cameras used mechanical shutters. They worked like a clock work mechanism and made a buzzing sound. The longer the exposure, the longer the buzzing. Every time I shot off an exposure, the dog would move its head to look for the noise.



Peephole ~ Photography of Daniel Teoli Jr.

'Krishna Preacher' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Joe' ~ Hollywood, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Hakenkreuz in a Dress' ~ Los Angeles, CA 1973

A Nazi follower in her bedroom....



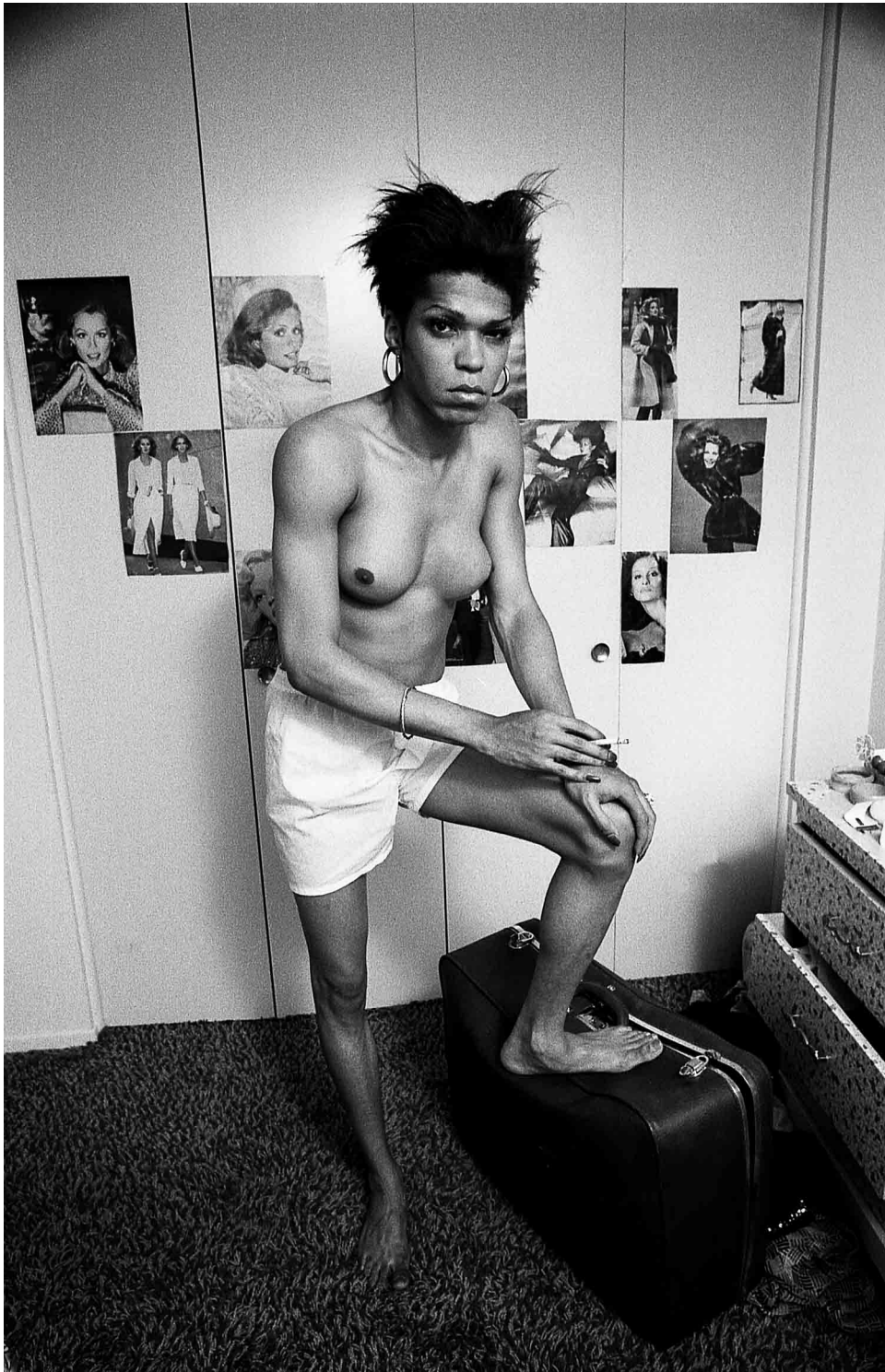
Peephole ~ Photography of Daniel Teoli Jr.

'Tramp with White Fingernails in the Style of Daido Moriyama' ~ Los Angeles, CA 1971



Peephole ~ Photography of Daniel Teoli Jr.

'Traveling Transvestite' ~ Hollywood, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Stripper on Rooftop' ~ Hollywood, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Two Oriental Children' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Getty Heir Found' ~ Los Angeles, CA 1973



Peephole ~ Photography of Daniel Teoli Jr.

'Kid Eating Candy on Scale' ~ Los Angeles, CA 1973



**BREAKFAST
SPECIAL**
HAM BACON ^{OR} SAUSAGE
1 EGG \$1
POT. TOAST
2 HOT CAKES

1. MEAT BALLS & SPAG
2. SPAGHETTI & MEAT
3. MEAT LOAF
4. FISH PLATE
5. CORNED BEEF HAS
6. SAUSAGE *and* MASHE
7. OMELETTE *CHEESE BACON*

COMPLETE DI

SOUP • SALAD #
• DRINK
• DESSERT

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'Mexican Reflections' ~ Los Angeles, CA 1972



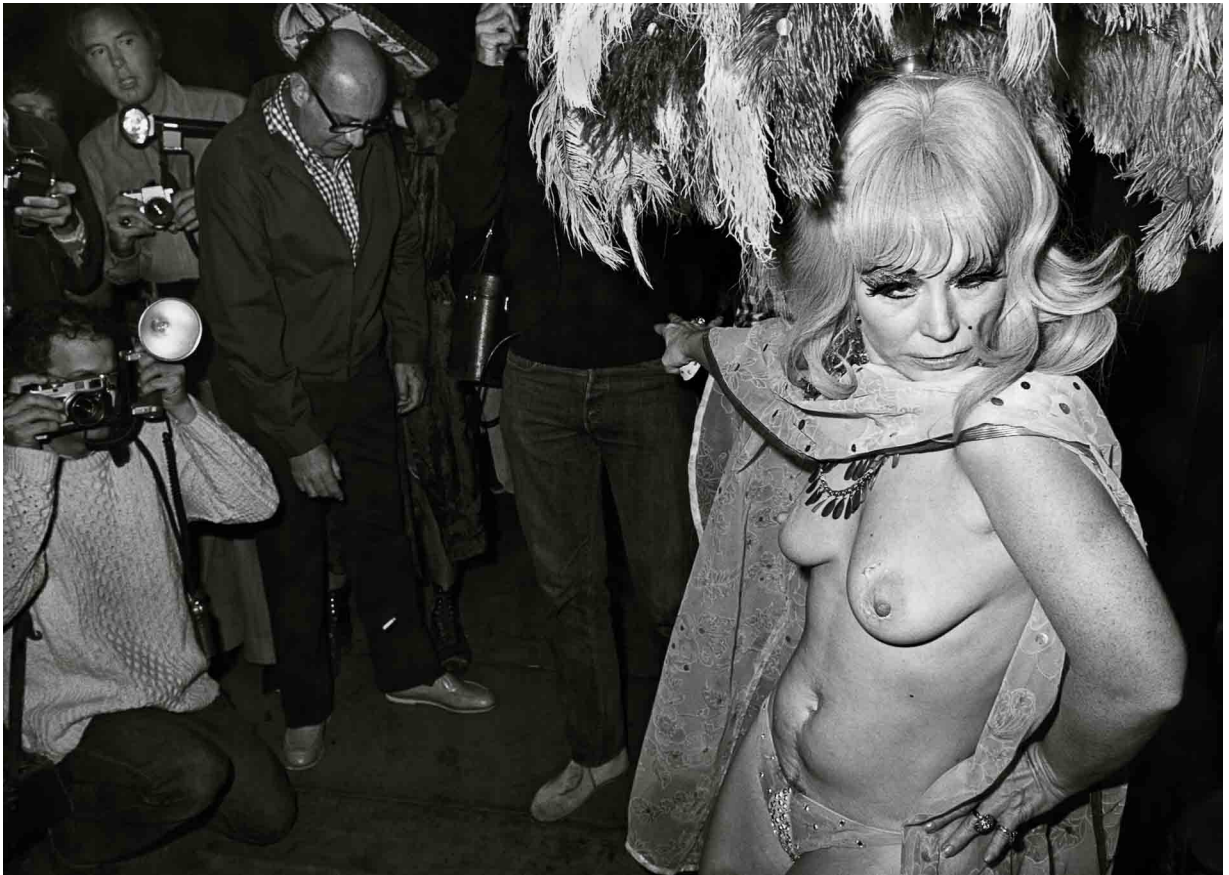
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'On Leave' ~ Los Angeles, CA 1973



Peephole ~ Photography of Daniel Teoli Jr.

'Homage to Weegee - Cigarette Caught in Mid Flight'
~ Hollywood, CA 1974

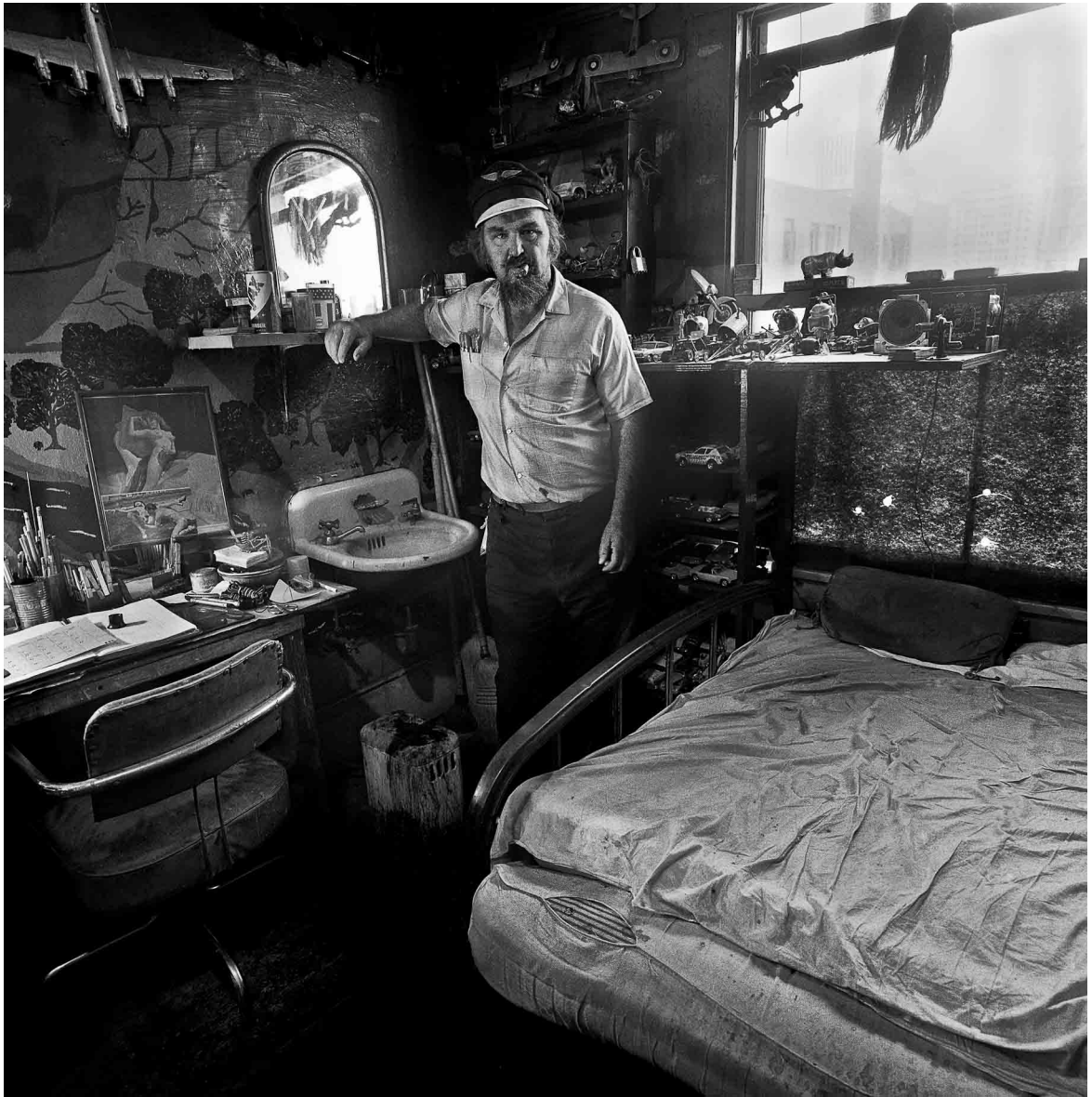


Peephole ~ Photography of Daniel Teoli Jr.

'Captain of Wall Street 90014' ~ Los Angeles, CA 1974

I met the 'Captain' on Wall Street in downtown L.A. almost 40 years ago. We talked for a while and I asked if I could photograph him in his room. He agreed, so we went up to his single room and I took a few shots of him. Nowadays people are pretty paranoid and won't go for that type of thing...but I still ask sometimes. He was an interesting guy.

He was an old merchant marine. He had been all around the world, and even had a shrunken head hanging in his window. The only light was the window and one bare bulb on the ceiling. His walls were hand-painted with a green jungle scene. Can you imagine trying to get a shrunken head past customs nowadays?



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'In Meditation' ~ Los Angeles, CA 1971



Peephole ~ Photography of Daniel Teoli Jr.

'Jenny' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Burt's Devotee' ~ Los Angeles, CA 1974

This is not a staged photograph. Everything is as exactly as shown. I just asked him why he liked Burt Reynolds so much. He showed me...I shot it.



Peephole ~ Photography of Daniel Teoli Jr.

'Drag Queen at Bar' ~ Los Angeles, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Wrought Iron Shopkeeper' ~ East Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Christmas in Compton' ~ Compton, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'His Perfect Woman' ~ Hollywood, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'The Barroom Madonna' ~ Los Angeles, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Look What I've Got!' ~ Los Angeles, CA 1975



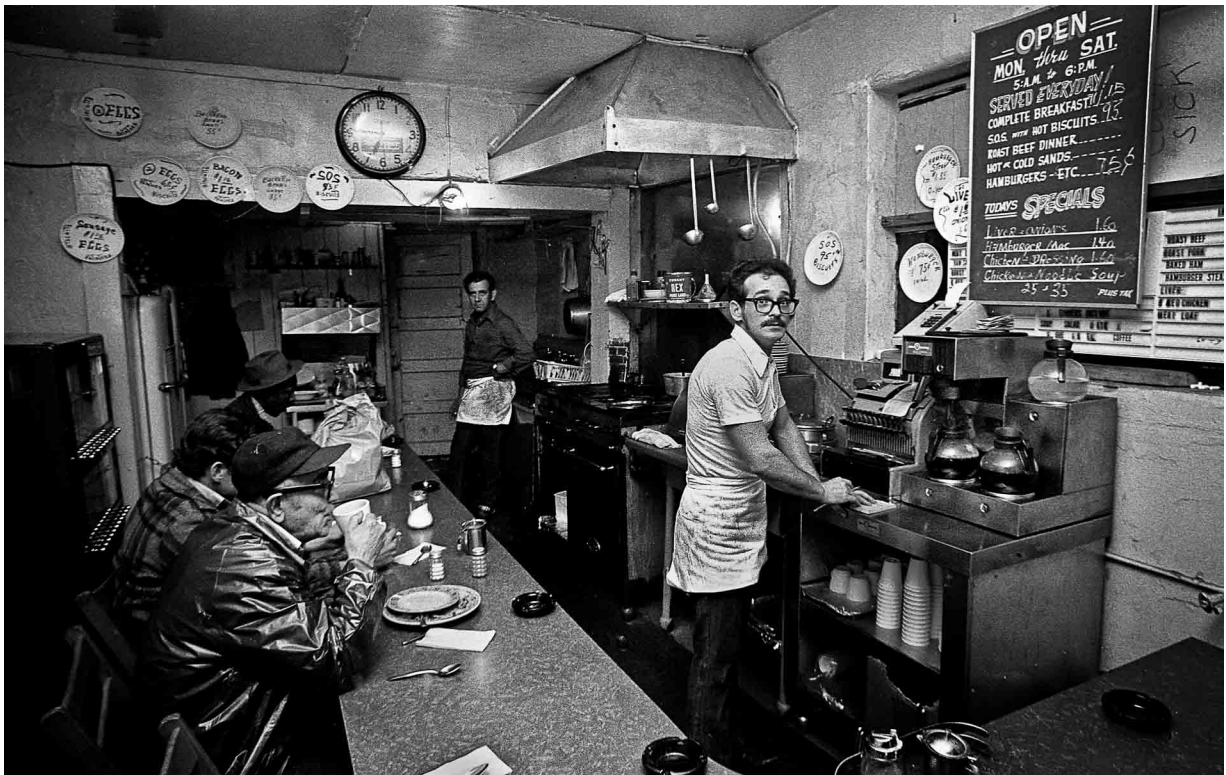
Peephole ~ Photography of Daniel Teoli Jr.

'Boy Going to Market' ~ East Los Angeles, CA 1976



Peephole ~ Photography of Daniel Teoli Jr.

'Diner Downtown' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Wino Drinking Beer for Breakfast' ~ Los Angeles, CA 1973



Peephole ~ Photography of Daniel Teoli Jr.

'Coat Hanger' ~ Los Angeles, CA 1974

This photograph (actually one similar, since the original was a one-of-a-kind) was the first photograph I had accepted into a museum. The story behind it is an interesting one. I had taken the photograph with a Hasselblad 500CM in the coat room at the company I was working for as a process cameraman. I didn't like one of the work prints I had made at home, so I trashed it partially processed.

When I was emptying the trash can in my darkroom later that week, I noticed the print of the coat hanger had become solarized. It had also developed an interesting stained patina from the chemicals. So, I pulled it out of the trash and finished processing it. I dry mounted it and put it in my portfolio.

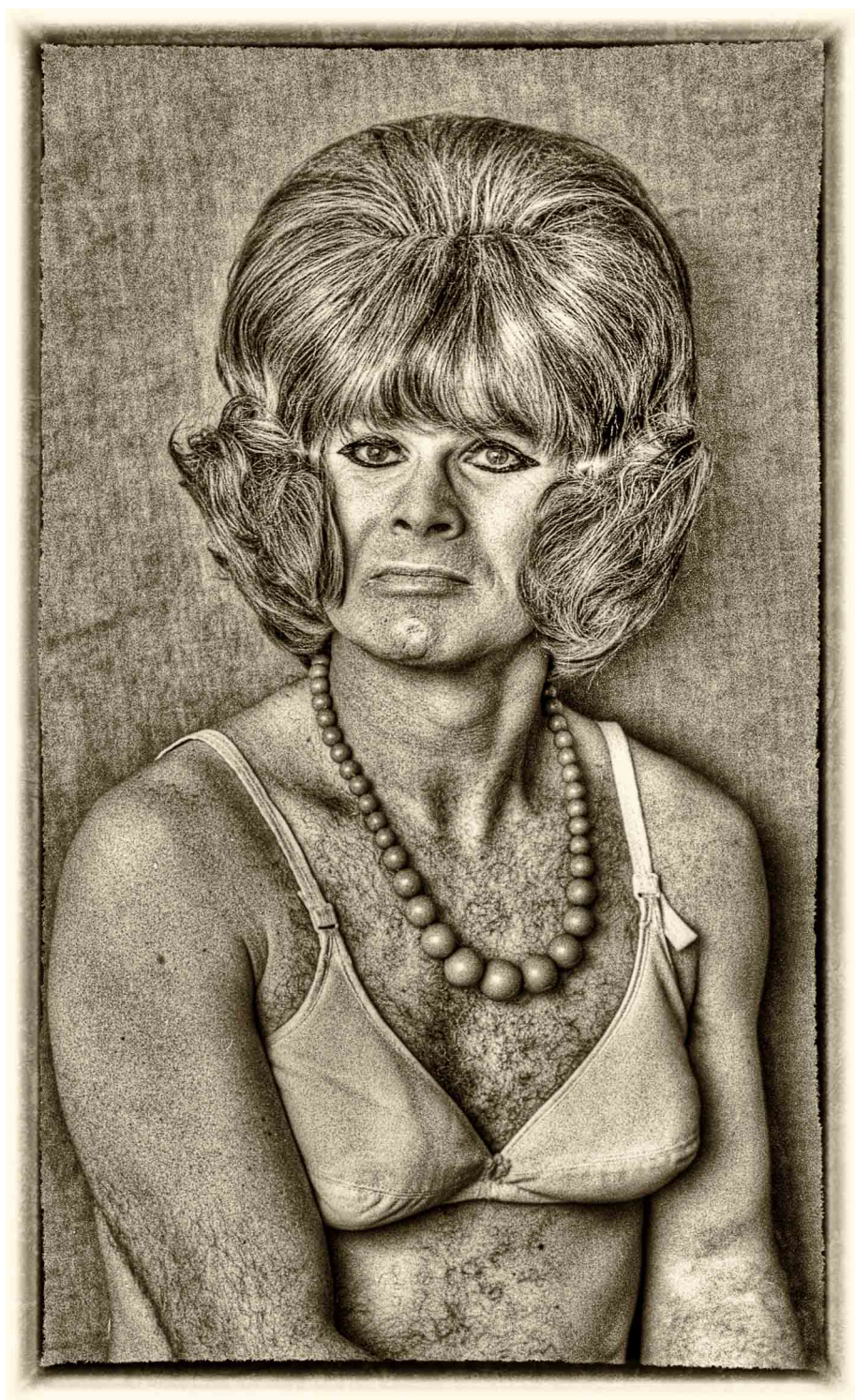
A while later, I was showing some of my prints at the Los Angeles County Museum of Art. (In the 1970's, you could actually get the curator on the phone!) The then curator of photography liked the coat hanger photo and it was put in LACMA's permanent collection. I didn't tell the curator the story behind it. But sometimes our mistakes can still pan out.



Peephole ~ Photography of Daniel Teoli Jr.

'Jennifur' ~ Los Angeles, CA 1974

One of the few times I've had an assistant while shooting. My then girlfriend helped me out with the backdrop. (An old sheet.) We were in a small motel room and the background was nothing that appealed to me.



Peephole ~ Photography of Daniel Teoli Jr.

'Caught' ~ Compton, CA 1973

On a photo forum, a lady asked about how to overcome her fear of photographing kids and strangers on the street. Kids are a wonderful subject for photography. But in this day and age, shooting kids can be tough. One responder suggested she should use a right angle mirror attachment, like a periscope, to sneak candid shots of the kids.

Can you imagine if I was caught shooting photos of kids with a sneaky mirror attachment? You know what they would think I was doing. I told the lady to be up front and ask permission if she is uncomfortable. But I did not support the spy attachment.

I also told her, if street photography is going to be such a dreaded fear for her, maybe she should accept the fact that she is not cut out for it. There are many areas the photographer can work in besides street photography.

I suggested to her she could try areas such as: Nature, Birds, Flowers, Landscapes, Portrait, Sports, Photoshop Composites, Astrophotography, Macro, Architecture, Travel, Abstract, Parades and Events.

We all have to come to peace with what we do best. In my own case, I aspired to be a fashion and studio photographer. But one day, it sunk in those areas of photography were not what I was suited for. So I accepted that fact and never looked back. I am a street and documentary photographer, and that is what I do best.



Peephole ~ Photography of Daniel Teoli Jr.

'Two Blind Beggars' ~ Hollywood, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Pensioner Skid Row' ~ Los Angeles, CA 1974

When I saw the film on the life of Francesca Woodman, I thought of this photograph in comparison to the photo Francesca's dad was shooting of the girl in the studio.

In this case, I removed the calendar from the wall to have him hold it up. (Sorry, I can't remember his name.) I think he was an old railroad worker. His kitchen was a hotplate in front of him and he cooked rice and beans or soup as he looked out his window.

He lived in a single room with the bathroom down the hall. I saw him in the open window looking down at me on the street. So I yelled up to him and asked if I could photograph him. He agreed and I got my pix.

Since I brought up the Woodman film, let me offer up a couple of important lessons Francesca taught me:

1) Do something for your career / photography every day. Make that phone call, send that email, do the footwork to bring yourself closer to your dreams.

2) With all the competition out there in photography, it is very easy to get depressed when things don't go your way. When that happens, to me, I take a break from the camera and try to get some heart pounding exercise and sweat it out. Don't get too hungry, tired, lonely, stressed or depressed!



Peephole ~ Photography of Daniel Teoli Jr.

'Dead Pigeon' ~ Los Angeles, CA 1972

Sic transit gloria mundi.



Peephole ~ Photography of Daniel Teoli Jr.

'Having Lunch' ~ Los Angeles, CA 1973

I was walking near city hall and saw someone squatting down between cars. When I approached, I could see he was eating his lunch. He just kept eating and never looked up.



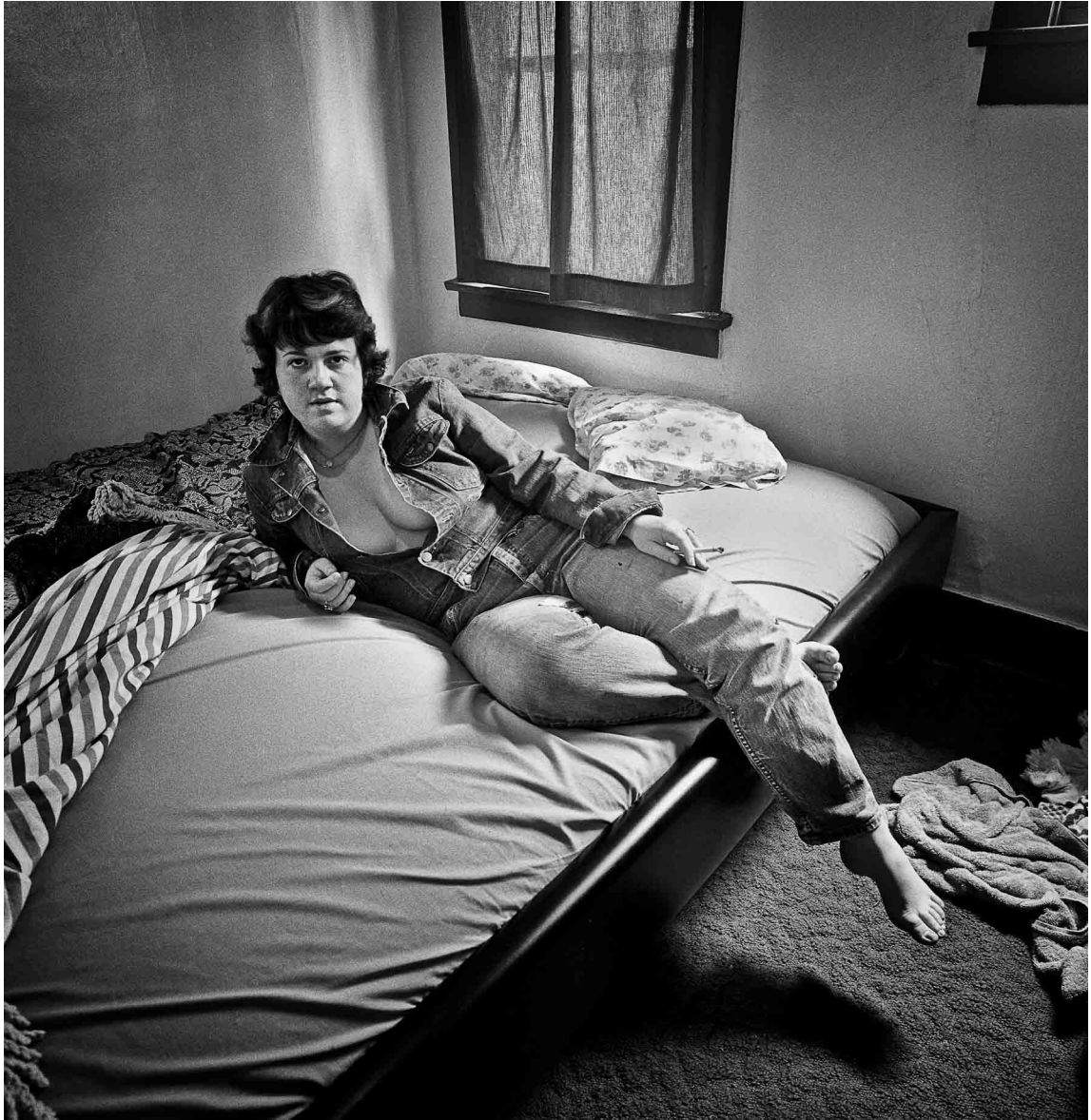
Peephole ~ Photography of Daniel Teoli Jr.

'Two Drag Queens' ~ Los Angeles, CA 1975



Peephole ~ Photography of Daniel Teoli Jr.

'Ann on Her Waterbed' ~ Los Angeles, CA 1973



Peephole ~ Photography of Daniel Teoli Jr.

'Chicken Boy Gets a Bath' ~ Los Angeles, CA 1972



Peephole ~ Photography of Daniel Teoli Jr.

'Waiting for the Restaurant to Take Out the Trash so She Could Eat' ~ Los Angeles, CA 1972

Yes, it's a long title. But sometimes a long title is important to telling the whole story.

If you look up Larry Clark's classic photograph "They Met a Girl on Acid in Bryant Park at 6 A.M. and Took Her Home," I'm sure you will agree that his long and descriptive title was also important to the telling of that photograph's story.



Peephole ~ Photography of Daniel Teoli Jr.

'Rug Peddler on Olympic Blvd' ~ Los Angeles, CA 1971



Peephole ~ Photography of Daniel Teoli Jr.

'Christmas' ~ Hollywood, CA 1971



Peephole ~ Photography of Daniel Teoli Jr.

'Sylvia' ~ South Los Angeles, CA 1972

A cleaning woman at home.



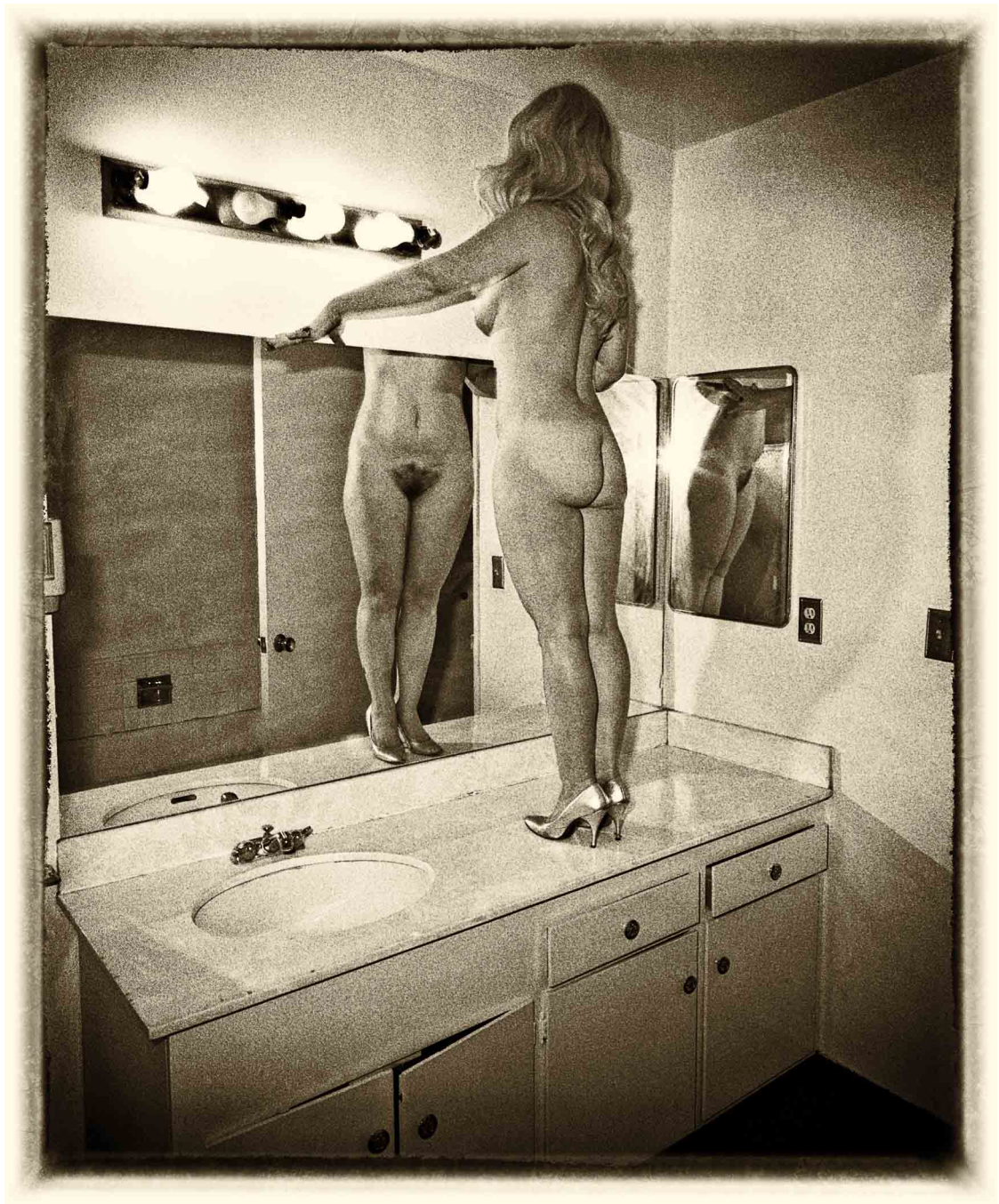
Peephole ~ Photography of Daniel Teoli Jr.

'Feathers and Leather' ~ Hollywood, CA 1974



Peephole ~ Photography of Daniel Teoli Jr.

'Final Inspection Before a Date' ~ Hollywood, CA 1975



Peephole ~ Photography of Daniel Teoli Jr.

'Waving Man' ~ Los Angeles, CA 1971

Everyone you shoot on the street is not as happy to be photographed as this man was. In a 'Visions & Images' interview, Joel Meyerowitz recounted how Cartier-Bresson once used his camera as a weapon to fight off a drunk. Meyerowitz said Bresson threw his camera in the face of the drunk to stun him and retrieved the camera with the strap. Bresson then quickly disappeared in the crowd.

I've been pretty lucky myself, I was only attacked by a few ladies. One hit my camera with her cane, another hit me with her sweater and the third with her handbag. As long as they don't use anything more lethal, I should be fine.

If you are not a street photographer, I hope this story will not deter you and you will give it a try. It is some of the most rewarding photography you can do. You don't need lots of fancy equipment either. As Bresson once told a reporter asking him what was needed for street photography, Bresson replied, "You need a finger, an eye and two feet!"

"Greatness Lies Within You!"

Gene Ho



Peephole ~ Photography of Daniel Teoli Jr.

Epilogue

Hollywood and L.A. have changed a lot in 40 years. Some of the alleys downtown have been gated off to the public. Other alleys now have stalls with vendors selling goods. Instead of barefoot hippy girls in long granny dresses roaming Hollywood Blvd - the gals are very glitzy.

In the 1970's, it cost \$6.50 a semester to attend Los Angeles City College. Cal State Los Angeles was \$63 a trimester. There was no cost per unit. Students could take all the classes they wanted to for the one tuition fee.

Same with my photography...lots of changes. So, I'd like to bring you up to date with what I'm doing now. Even though I was trained in all aspects of the BW and color wet darkroom, I am now shooting digital exclusively. No room for a darkroom, nor could I spare the time needed for wet developing and printing.

Being a street and documentary photographer, I find many times I am shooting in harsh lighting conditions. HDR post processing is an invaluable tool I make use of when it comes to producing the best image possible from tough lighting.

This chapter will show you some of my current work. I hope you enjoy them!

'Hollywood Blvd' ~ Hollywood, CA 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Polar Bear' Ohio 2011



Peephole ~ Photography of Daniel Teoli Jr.

'Copernican Heliocentrism' ~ Wheeling, WV 2012

In his 'Visions and Images' interview in 1981, Joel Meyerowitz talked about the discrimination he experienced against color street photography as well as photographs that are pretty. Seems the powers that be in the art world would not accept these two types of photographs as art worthy.

Well, color street photography has come around 'some.' But I myself have experienced a lot of prejudice against color street photography and especially the hyper-real HDR photography I work with.

I have been turned down a few times from galleries and charitable photo fund raisers that would have taken my black and white work, but would not go for the color street photographs.

One of the benefits of not working in commercial photography or depending on fine art sales is this. You don't have to please anyone but yourself with your work. So, if you like a certain style of photography...do it!



Peephole ~ Photography of Daniel Teoli Jr.

'The Strutters' ~ Wheeling, WV 2012

I first took a liking to hyper real HDR street photography after seeing some hyper real HDR work by Les Krims. I had never seen hyper real images up to that point and wondered what they were. They looked like an artist rendering, yet they looked photographic. Once I learned what they were all about...I was hooked!

Hyper real HDR can be a far superior vehicle for capturing the viewer's attention than monochrome ever could. I had always thought that black and white was the only genre of photography that could force a viewer to find 'the message' in the actual subject matter. I felt color distracted from the message.

Once I was exposed to hyper real HDR photography, I developed a new philosophy on this subject. Hyper real HDR grabbed my attention much more than black and white ever did. I found myself studying an HDR image in close detail and seeing things that would have been lost if the images were done in black and white.

I still do some monochrome images - some photographs MUST be in black and white to be perfected. But to know this, one must be open to testing and be free from prejudicial thinking. I try never to argue with the image, I let it speak for itself. But once the image speaks, I won't force my prejudices on it to fit some preconceived notion that betrays the image just to satisfy my own ego.



Peephole ~ Photography of Daniel Teoli Jr.

'Yankee Doodle Dandy' ~ Los Angeles, CA 2010



Peephole ~ Photography of Daniel Teoli Jr.

'Pole Vaulter' ~ Wheeling, WV 2005

When I first started with digital photography I didn't know the difference between RAW and JPEG. Here is one of those early images from back in the JPEG days when that was all I shot. Once I started to do post processing, I could see the benefits of shooting RAW.

I was able to carry over a lot of my film photography knowledge to digital. If you know composition, timing, light and shadow - all this can be transferred to digital photography. I just needed to learn how to use my computer to do what I was doing in the wet darkroom.



Peephole ~ Photography of Daniel Teoli Jr.

'Homage to Diane Arbus' ~ Wheeling, WV 2012



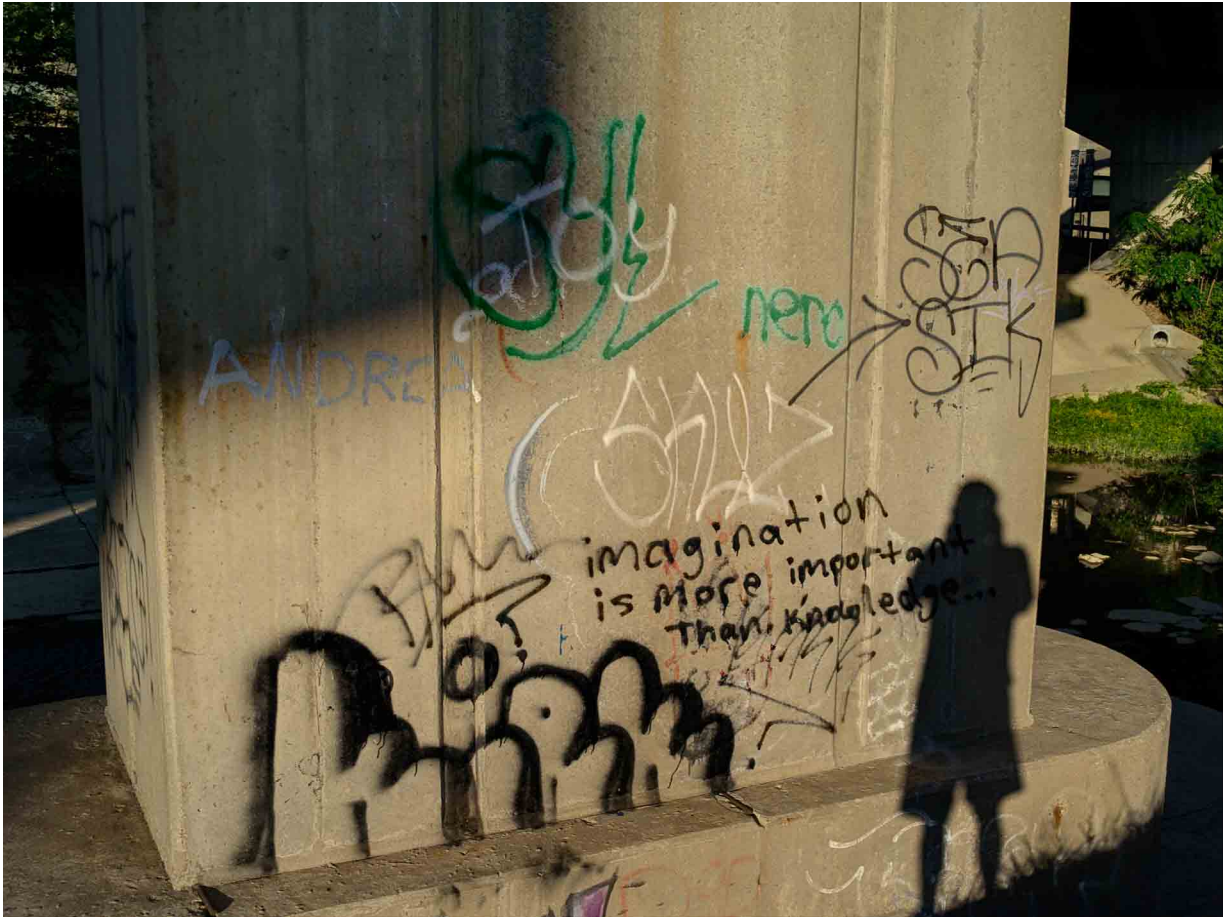
Peephole ~ Photography of Daniel Teoli Jr.

'Pole Dancer' ~ Ross County, OH 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Imagine That!' ~ Wheeling, WV 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Carla and Babydoll' ~ Wheeling, WV 2012

I was feeling nostalgic for the manual rangefinders of times gone by. Not wanting to splurge on a Leica M9, I bought a used 6mp Epson RD1. If your not familiar with it, the RD1 is the only digital rangefinder alternative to the legendary Leica.

I was shooting at this demolition site around lunch time with the RD1 and a newly acquired, used Zeiss 21mm f/4.5 C Biogon T* ZM lens. The optical viewfinder was on order, but had not arrived yet.

I met Carla wandering the site and asked if I could shoot her and her baby doll. She agreed and I asked her to sit on this tub that was leftover from the tenement demolition. The tub had old rainwater in it and the dirt had turned the water into a rich, dark coffee color.

Since I didn't have the right viewfinder to match the lens coverage, I had to guess at the composition and most of my shots were off. But this one was the best shot of the group. And it was the last available shot left on the little 1 gig memory card the RD1 used!



Peephole ~ Photography of Daniel Teoli Jr.

'Country Roads' ~ Marshall County, WV 2012



Peephole ~ Photography of Daniel Teoli Jr.

'French Riviera...Ohio Style!' ~ Ohio 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Red Zahara' ~ Wheeling, WV 2005

When I'm not street shooting, I keep my eye and shutter finger in shape with flower and nature photography. One of the benefits of flower and nature photography is that it can relax our busy minds through a Zen-like state of working meditation. If you do not have a right angle finder, getting down on the ground in all those crazy positions can provide us with a little yoga exercise as well!

Some photographers scoff at flower work. On one photo forum a responder to a flower thread replied he stopped shooting flowers. He felt the photographers that shoot for the seed catalog companies were too good and they had that genre of photography perfected.

Luckily for us, there are no photography police stopping us from our love. The only thing that does stop us sometimes is our own ego and prejudices. We can all keep enjoying the relaxation and enjoyment photography provides, even if we are not the top men and women of our fields. Photography is open to anyone that wishes to participate.



Peephole ~ Photography of Daniel Teoli Jr.

'Battle of Fort Henry' ~ Wheeling, WV 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Supercharged' ~ Wheeling, WV 2012

Here is a case where the color version didn't do justice to the photograph - the image demanded black and white.



Peephole ~ Photography of Daniel Teoli Jr.

'March of the Zombies' ~ Moundsville, WV 2012



Peephole ~ Photography of Daniel Teoli Jr.

'Homage to Woman' ~ Ohio 2012

I never could quite figure out if this gal was trying to keep her top up or pull it down. I had just turned around and there was the photo opportunity. Being of the nature of Bresson, more so than Penn...I shot it!

I had also thought of calling this image 'Shy Lady,' but decided to make it a homage to all women. Whether young or old, any efforts a woman extends with sharing her beauty and love with the world is a treasure. It would be unimaginable to think of a world without women.



Peephole ~ Photography of Daniel Teoli Jr.

'Shark Tank' ~ Pittsburgh, PA 2010



'The Last of its Kind' ~ Los Angeles, CA 2012

The next chapter is a short one on preservation. I thought I'd try and tie it into the end of this chapter by sharing with you something that is on the verge of extinction...the textured roof.

This style of roofing is also known as: 3-D Roof, Hansel and Gretel Roof, Fairy Tale Roof, Sculpted Roof, Gingerbread Roof and Built Up Roof. The roofs were done in asphalt shingles as well as the wood shake. This is my effort to archive what may be one of the last of its kind.

When I was growing up in Los Angeles, this style of roofing was fairly common. You could drive down any of the residential streets in the Miracle Mile area and find 2 or 3 houses on every block that had textured roofs on them.

Over the last 15 years whenever I visited L.A. I vaguely noticed these roofs were harder to find. But I had not given it any thought until the past 2 years. On my last trip to L.A. I spent 45 minutes cruising up and down the side streets of the Miracle Mile and this was the one and only textured roof I could find.

I talked with a realtor that knew something about this property. He told me the owners are looking to replace the roof due to leaks. Unfortunately, no roofer seems to be able to recreate this style of textured roof. All the roofers that knew how to create these works of art are all in the graveyard.



Peephole ~ Photography of Daniel Teoli Jr.

Regarding Preservation...

This chapter is not meant to be an all-inclusive chapter on preservation. I just wanted to touch on a few areas that are especially apropos when it comes to preservation concerns affecting digital photography.

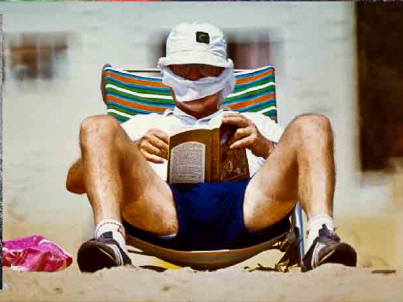
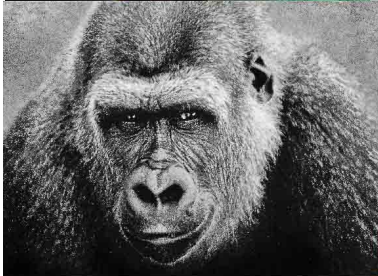
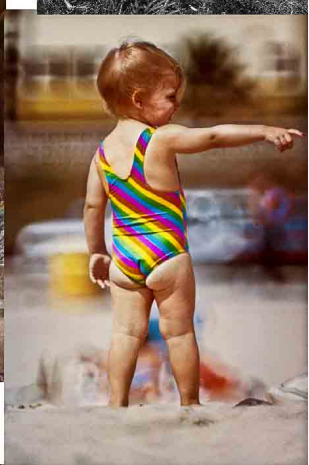
What do the photos on the next page all have in common? They are all photographs whose negatives have been lost. Luckily I had drugstore snapshots and some work prints of these images I inadvertently left at my mom's house to fall back on for scanning.

Many digital photographers I talk with tell me they seldom make prints. They just view their work on the monitor or on digital photo frames. This 'no prints required' method is one of the benefits digital photography can provide us.

But, this benefit would also work against the digital photographer if they would ever lose their digital masters. The lack of a physical negative / chrome is one of the shortcomings of digital imaging when it comes to preservation. But, we can come close to the benefit of film with a 4 x 6 (or optimally a letter size) master print.

With a high grade scan of our master print we can always recover 90% to 95% of the original image if we would ever lose our digital or film master. The master print for the digital photographer is what the physical negative is for the film photographer.

Moral of the story...make prints of your most important images! And keep back ups of your work at another location in case disaster befalls your one and only set of archives.



Peephole ~ Photography of Daniel Teoli Jr.

When scans are done correctly, they can yield excellent results. The photos on the next page show a scan of an original Eastman Kodak dye transfer print. I then made a second generation ink jet print from the scan of the dye transfer print.

I married the original dye transfer print and the second generation ink jet print and scanned them to show comparison results. I didn't use a high priced scanner or printer to do the tests. I used a consumer model Canon printer from Wal-Mart costing about \$80 and a \$200 Epson scanner.

Now, no scan is as good as the original. But, you can see for yourself, it is hard to tell which is the original dye transfer scan and which is the scan of ink jet copy print made from the dye transfer print.

This test tells us 2 things:

- 1) Scans can recover about 90% to 95% of the image quality from an original.
- 2) Ink jet printers can equal or surpass Eastman Kodak's dye transfer process when it comes to image quality. (In addition, dye stability tests I've run show pigmented ink jet prints will outlast an Eastman Kodak dye transfer print when it comes to dye stability by leaps and bounds.)



Peephole ~ Photography of Daniel Teoli Jr.

I've done extensive testing of various color imaging media for dye stability. I don't have the space in this book to go over all the results. But I can tell you print media varies greatly when it comes to fade resistance.

In my own case I had to learn from the school of hard knocks. I had printed up a lot of my work with Agfacolor paper back in the 1970's. Agfacolor produced beautiful results. But I learned too late that the dye stability of Agfacolor was poor. My prints had faded away, even in dark storage and were useless to me for scanning when the negatives to those prints were lost.

For the tests photos in this chapter, I used Eastman Kodak dye transfer prints, Epson pigmented ink jet print and a laser print. The prints were cut in half. One half was put in full sunlight for 6 months. The other half was stored in total darkness.

After 6 months of sun, the 2 halves were married and scanned. No post processing was done except for cropping and jpeg reduction. The half exposed to the sun was marked with an 'S'. The half stored in the dark was marked with a 'D'.

Test results prove Eastman Kodak's dye transfer prints have very poor dye stability when exposed to light. But they do have good dark storage dye stability. The oldest know dye transfer I've come across is about 80 years old and still looked good.

But when it comes to dye stability, the king is the pigmented ink jet and laser print. (Possibly surpassed only by Cibachrome prints.)

2 Eastman Kodak Dye Transfer prints circa 1954. Half of the photo was exposed to 6 months of full sun. The other half was stored in the dark.



Peephole ~ Photography of Daniel Teoli Jr.

When it comes to type 'C' prints, Fuji must be commended for their Crystal Archive paper. It far out performed all other type 'C' media tested. Crystal Archive is on par with the lower level pigmented ink jet prints for dye stability.

I've never been much of a fan of archival ratings stated in estimated years of life with no test photos to back up the claims. I like seeing the actual photos of the fade tests. You know the saying... "a picture is worth a thousand words." While I can't share all my test pictures, I can say that all the chromes and color negs I tested faded badly in the sun. So, it is important to have back up print and digital copies of this media.

There is another benefit of making prints that may serve you well with the survival of your most important images. Digital images are just very easy to overlook, lose, or be trashed. Bottom line...if you have a beautiful print of your work, succeeding generations are more likely to keep it. Digital media is just too easy to overlook and discard.

When it comes to backing up our digital images, the foundation should always rest with the camera's memory cards. I would have lost many an image if I didn't have the original image archived on a memory card. Memory cards are very cheap. Use them as you would film and use name brand cards. In addition to the cards, images should be backed up on duplicate external HD's and gold and regular duplicate DVD's. A set of these should be stored off-site as well.

Top: Epson ink jet print. Half of the photo was exposed to 6 months of full sun. The other half was stored in the dark.

Bottom: Laser print. Half of the photo was exposed to 6 months of full sun. The other half was stored in the dark.



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Closing Remarks....

Photography trains practitioners to concentrate their vision and see things the average person may overlook. Before I was a photographer, I would seldom look at the small details or focus on a subject for any length of time.

Now I notice the beauty of a weathered wall. I see potential for a photo in a dusty window screen. In short, photographers are always looking. We look at everything, visualizing light, shapes, composition, color and patterns.

For some of us photography provides a moment of Zen relaxation. Some practitioners say they experience it the wet darkroom. For myself, flower or nature photography provides me with the Zen benefit.

In this golden age of digital photography, producing excellent quality photographs has never been easier. If your thinking about taking up photography, I urge you to give it a try. You will find it a very rewarding pastime and possibly a career.

I wish you the best of luck with your own photography aspirations as well as a lifetime of enjoyment and 'seeing' of our world as only another photographer may view it!

"Never give up, don't listen to the haters. Don't try to be an artist unless you can work and live in isolation, without any thanks. Bleak advice, but needed until you get to the much lauded place."
Scape Martinez - Impact interview March 23, 2009



'A Glorious Day' ~ Wheeling WV 2010

"I just take pictures and hope something comes out of it."
Elliott Erwitt - Interview on 'Visions and Images' 1981

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Authorized Edition of 100 Bound Portfolios.

All books and bound portfolios are 8.5 x 11 inches.

<http://danielteolijr.tumblr.com/>

"Of course it's all luck."
Henri Cartier-Bresson

In memory of
Daniel D. Teoli Sr.

